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AMERICAN
JOURNAL OF PHOTOGRAPHY
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PLAIN SALTED PAPERS.

BY JOHN R. CLEMONS.

The subject of this article is an interesting one to most of us older workers in the business, as it takes us back to the days before albumenized paper was thought of, to the time when we dabbed and experimented a lot, yet worked much in the dark, and mechanically, and every new idea or suggestion was taken up with a degree of enthusiasm which the workers and experimenters of to-day cannot understand.

In those times our knowledge was limited and successful workers scarce; but during the past ten or twenty years such a shower of wisdom and enlightenment has poured down upon us that we old fellows stand amazed and wonder when improvements will cease. Many of these changes we have foreseen, too, and perhaps have even thought of greater things; but we will leave them for the present generation to work out.

Previous to the introduction of albumenized paper, which occurred about 1852, plain salted paper was used altogether, and photographers had to prepare for themselves all that they used; but the introduction of the albumen surface made such a tremendous boom in the business, that "plain salted" was for a time "kept on the shelf," as it were; but with the growth of the business came a demand for pictures finished in color and in ink, and photographers found that for all such work, there was nothing equal

to plain paper. So, in the year 1863, I began to manufacture the article for the trade, being the first in this country to do so, and, I may add, the only successful one up to the present time. My first sale was to a Mr. Tolan, of this city, in the summer of 1863. At first the sales were small; but have since grown enormously, and now it is no unusual thing to prepare at one time from thirty to fifty reams of the ordinary size, besides many orders for larger sizes.

Previous to manufacturing the matt paper (my present brand), I prepared a paper which was called "Clemons arrowroot paper," and the first sale of this was to Dabbs & Son, of Pittsburgh, in 1867; but I still continued to make the plain salted paper. It was, however, soon superseded by the arrowroot paper, as the latter was a much superior article.

In 1875 I produced my present brand, matt-surface, and sold the first two reams to French & Co., of Boston, Mass. *The Philadelphia Photographer* publishes a formula for plain salted paper by W. L. Shoemaker, of this city. He recommends the following:

Chloride am.	1 1/2	grains.
Common salt	1 1/2	"
Water	1	ounce.
Gelatine	30	grams.
Water	1	quart.

"Saxe paper so prepared should be floated and fumed the same as albumen paper." This formula is quite different to that of my matt paper. The solution made by the above formula soon spoils and the paper does not keep very long after it is sensitized; whereas, the matt paper will keep for several days after being sensitized, and my solution keeps indefinitely. The fact of paper

keeping in good condition for many days after it is sensitized is a great saving. Prints on matt paper that are three or four days old will be as fresh as those that were printed the first day. There is another great advantage in using the matt paper. It saves time in printing. If you have a very hard negative—one that will take nearly all day to print in the solar camera—you can, by adopting the following method, get a print from it in less than two hours: Resalt the matt side of the paper with a twenty grain solution of chloride am. and dry, then sensitize with a solution of am. nitrate silver in the proportion of 1 grain chloride am. to 10 grains silver. Swab on with Canton flannel or clean cotton wool. No fuming is required with this method.

To be continued.

PHOTOGRAPHIC PRINTING.

BY W. HEIGHWAY.

THE PLAIN SILVER BATH.

In printing on paper prepared with albumen in which a certain quantity of a soluble chloride has been dissolved, and subsequently floated on a solution of silver nitrate, there results a formation of silver chloride in an exceedingly fine state of division which darkens on exposure to sunlight. The visible effect of light is to darken the light surface of the silver chloride, and a violet-colored substance is formed, and if immersed in water, free chlorine will be found to have been liberated.

The action of light is quite superficial, for although the action be continued until the depth of color is intense, the amount of reduced silver forming it is very small.

Our first consideration is naturally to the strength of silver which will produce the best effects.

In this we find great diversity of opinion, some workers inclining to a strong, and others to a weak bath. To a certain extent the strength of the bath depends on the character of the paper used; that rich in chloride requiring a stronger solution than the weakly salted paper.

At first sight it might be assumed that the strong bath would sensitize the paper in a shorter time than the weaker solution, so that in respect of time expended in the operation there would be a gain; but such is not the case. Further, we might suppose that on a weak bath the paper would take up less silver than when sensitized on a strong bath; this too is incorrect, for a certain definite amount of silver combines with the chloride, and organic substances used in coating the paper, whether the bath be weak or strong.

A strong solution of silver has the effect of hardening the albumen surface, so that, for a time, there is repulsion between the paper and the bath solution; while the weaker solution, not affecting the albumen in this way is readily absorbed, and if the floating of the paper be long continued the solution will penetrate the albumen and dissolve it.

There are, however, disadvantages, both in the long floating of the sheet on a strong bath, and the short floating on the weak. With the former, though we get brilliancy and boldness of the image, the bronzing in the shadows is a most serious defect; and with the latter the prints are weak and poor, and have a sunken appearance.

The weak bath, too, feels the loss of silver taken up by the paper to a greater extent than does the stronger, and is not only more liable to contamination by causing a greater dissolution of albumen, but is more affected by the presence of impurities. In some cases the slightest excess of the time of floating the paper dissolves the albumen from the surface and spoils paper and bath.

For general use, we find in one of medium strength the remedy for these disadvantages, and a good serviceable bath, easily kept at its normal strength, suitable for most work, not subject to variation nor prone to getting out of order, and when disorganized easily restored.

The Plain Silver Bath.

Silver nitrate 40 grains.
Water 1 ounce.

A small amount of solution is productive of many of the evils noted as char-

acteristic of the weak solution. The amount of silver in it being small, is soon exhausted. It is contaminated after sensitizing a sheet or two of paper only, and requires doctoring every day or so. The depth of solution should not be less than an inch, and it is best to sensitize in a bath which will contain at least a half sheet.

For strengthening a solution when required, a stock solution of silver nitrate, 60 grains strong, dissolved in *distilled* water should be kept, as a great deal depends on maintaining an even strength. By this means only can certainty of working be attained. The hydrometer indicates, with sufficient exactness for this purpose, the strength of the bath solution.

A great deal has been written about the water best adapted for use in the sensitizing bath for printing, as well as for negatives. Generally, particular direction is given that distilled water must be used. That this is the best there can be no question; but the writer has found ordinary cistern water serve the purpose exceedingly well, if treated in the manner here given. When the silver is dissolved, make slightly alkaline by the addition of a drop of ammonia solution (one drop of ammonia in ten of water), and expose the solution in a clear glass vessel to daylight for a few hours. The solution will grow muddy, and then a brown precipitate will be thrown to the bottom of the vessel; decant the clear liquid and filter.

By the plain silver nitrate bath, the formula of which was given above, the finest results are obtainable from any negative of proper density.

In the height of summer the strength of silver and the time of floating the paper should be slightly decreased, and in the winter increased. In the one case forty-five grains of silver to the ounce being used, and in the other thirty-five.

With the silver nitrate other nitrates are sometimes used to suit special brands of albumenized paper.

One of the most generally used baths is the following:

Silver nitrate 40 grains.
Ammonium nitrate 20 "
Water 1 ounce.

made slightly alkaline by the addition of liquor ammonia.

And to the same formula, the addition of five grains of lead nitrate has been recommended.

This bath is well adapted for use with most brands of paper, but requires care to keep it in working order above that of the plain bath. Considerable observation and skill are necessary when a complicated bath comes into use, and for the printer whose experience is limited, it is best to use a $\frac{1}{4}$ per thoroughly understood, and a good reliable bath which calls only for modification in extreme weather and with exceptional negatives.

In the narrow scope of these hints it would not be possible to give the many variations of formulae used for printing; but this need not give the reader a feeling of the incompleteness of the information given, as a great number of formulae are misleading and confusing rather than edifying. We shall, therefore, confine ourselves to the consideration of the formulae already given.

The solution should be kept, as far as possible, on the *surface* of the paper. This necessity influences the duration of the sensitizing, especially where the bath is weak and the tendency of the solution is to dissolve the albumenized surface. "Woolliness" and want of vigor in the image, and the insunken appearance of the print already mentioned, mark this fault.

To prevent this alum is sometimes added to the silver solution, its action being to harden the albumenized surface of the paper and prevent the silver sinking through. It is generally added by placing a small lump of alum in the filter when filtering the bath. It is only necessary to do this when the prints show the want, and only then when the fault is known to be in the bath; or too much will be dissolved.

The bath solutions, we have seen, are made alkaline. This should not be very decided, and the addition of the alkali

should be carefully made. Liquor ammoniae should not be poured in undiluted, but drops of a solution in water, one in ten, used when the silver solution shows an acid reaction. This is ascertained by the use of litmus paper; the red paper ought not to change to blue quickly and strongly. For rendering the bath alkaline, bicarbonate of soda is sometimes used, but the ammonia solution is to be preferred.

By some workers an acid sensitizing bath is recommended. The effects obtained cannot be compared with those from an alkaline solution, nor is the paper so sensitive. The value of a bath acidified with citric acid will, however, be found in the keeping qualities of the paper sensitized on it. In changeable weather, when there is some uncertainty as to the use of the paper sensitized with sufficient rapidity to prevent its becoming discolored, the acid bath is extremely serviceable. For paper intended only to be kept a day or two after sensitizing, the bath should contain the faintest trace of acid. A piece of blue litmus paper placed in the solution ought not to turn red under thirty or forty seconds. Fume the paper as required for use.

The use of nitric acid in the bath is not recommended, as the prints resulting are weak and poor, and tone tamely.

Glycerine and alcohol are sometimes added, but the advantage gained by the use of either is extremely questionable, in general work.

The acid bath, except for special purposes, is not to be recommended for three important reasons. First that the results are not so fine as those obtainable by the alkaline bath; second, that the action is slower; and third, the bath is not so easily purified.

The alkaline bath may be placed in the sun, and all impurities are, by its action, thrown down and may easily be filtered out.

Care in all cases will do away with the necessity for continual doctoring of the solution. Filter after each time of using, and strengthen; but do not worry the bath until it begins to worry you.

Test with litmus paper every now and then to see that the proper degree of alkalinity is maintained.

A great amount of trouble and uncertainty is spared the printer who is careful that the sensitizing-dishes are kept clean. Directly the sensitizing of the paper is completed, return the solution to the bottle through the filter, rinse the dish clean and set it on edge on bibulous paper to drain in a cupboard where it is protected from dust.

TREATMENT OF THE DISORDERED BATH.

The sensitizing bath soon becomes discolored by the dissolution of albumen from the surface of the paper. With some brands of paper, after a few sheets have been sensitized, the solution assumes a deep color, and the purity of the whites of the print is seriously affected. This, in the case of vignettes, is a fatal defect.

As we have already urged, care is necessary in the use of the bath; but this evil of color is especially attributable to the alkalinity of the bath, ammonia quickly affecting the albumen. It is, however, too useful to be discarded, and for this reason in using it we should be careful that too much be not added.

Decolorization of the bath may be effected in several ways; but of these three, commend them selves on the score of efficacy, ease of application, and economy.

For the renovation of a comparatively new bath, the application of a dilute solution of potassium permanganate, and kaolin will be found most useful, and to serve every purpose; and for a somewhat worn bath, partial evaporation or boiling.

Potassium Permanganate.

The great advantage the use of the permanganate offers is that of readiness.

With a stock solution at hand,

Potassium permanganate . . 20 grains.

Water 1 ounce.

we may, without great delay, purify the bath even while it is in use, but this need only to be done in time of great pressure.

Ordinarily the usage is, when after

the completion of sensitizing the paper for the day, if the bath be much discolored, to add two drops of the permanganate solution to the bath and thoroughly mixing by stirring with a glass rod. The bath assumes a deep rose tint, which in a short time lightens. If it rests at this, sufficient has been added; but if the tint dies out entirely, another drop must be given, or yet other drops until the solution is colored. The quantity depends, of course, on the bulk of the bath solution. The tinted bath solution, placed in a clear white glass bottle, is stood in sun or day-light until the rose tint disappears, (say after an hour in sunlight), and the solution filtered clear.

Should the bath become discolored during the sensitizing of the paper, the application of a drop or two of the permanganate solution will often suffice, even without filtration of the bath. It must be well mixed by stirring. It is very important that too much should not be added. Experience will, after a short time, guide the operator in this so that he will know exactly how many drops should be poured in. Properly used, the permanganate is invaluable for the purpose of decolorizing the bath; it is therefore a pity that its use should fall into discredit because of the bad effects which arise from the haphazard application of it in some cases.

Kaolin,

or porcelain clay, the purest form of disintegrated felspar, is, too, a useful agent for purifying the bath.

A little of the kaolin is placed in the bottle containing the bath solution, shaken up together for a little time, and then allowed to settle. The clear liquid is decanted and filtered.

The kaolin may be left in the bottle and the solution added to it several times. This method is, however, a very dirty one, and disagreeable, and takes up more time than does the permanganate.

Kaolin sometimes contains chalk, and this renders it unfit for the purpose of decolorizing acid solutions of silver nitrate. The impurity may be removed

by treating the kaolin with a weak acid and washing.

After a time the baths will, from various causes, require more thorough renovation; but until the methods just described fail, it is well not to resort to boiling. On the one consideration alone, that it is a troublesome process, it should be regarded as a last resource. Though simple enough in itself, the process is, by uncare and lack of ordinary precautions in operation, made the cause of a great amount of failure and uncertainty.

To be continued.

MRS. PARKER vs. ISRAEL & CO.

Messrs. Israel & Co., Chicago, Ill., state that many months ago Mrs. Parker called on them and left some pictures to have enlargements made from, and left them for a long time, until Israel & Co. thought she was not coming for them. One of them being a good subject, Israel & Co. undertook to have one finished up in crayon, which was done and exhibited by them. The firm claim that Mrs. P. offered to let them have the large crayon if they would not charge her for an enlargement they had recently made for her, to which they demurred, upon which she commenced suit against them to try and make them give the picture up to her.

She has two suits against them, one is an injunction to prevent them from exhibiting, the other to endeavor to obtain possession of the same. The latter case was decided against the firm in the Justice Court, but Israel & Co. have taken an appeal to the Supreme Court. It is not likely that either case will come up before September next.

PHOTOGRAPHY AS A DETECTIVE.

Photography is playing an important role in government trials of invincibles in Dublin. No. 1 is no longer a mystery, as it is stated that the formal identification by Carey during his examination in the case of Joe Brady, of Tynan's photograph as the portrait of the man known as No. 1 has caused the government to take active steps to secure Tynan's arrest.

CARBONATE OF SODA.

This chemical should always be kept in closely stopped bottles, as it is oxidized quickly, and deteriorates rapidly when exposed to the air. Also, we would recommend its being purchased through a stock dealer, and not at the grocery stores, as that sold in grocery stores, kept for the washerwomen, is most frequently found very impure. It is cheap, but of very doubtful quality. Carbonate of soda, if kept in liquid state, will deteriorate after a lapse of time. It is better mixed up every few days. If the water in which it is mixed contain lime, it will be found injurious. Common soda can be bought in the grocery stores for three cents per pound, but pure carbonate of soda, such as made by Squibb, cannot be had for less than ten cents.

Various travelling men have various characteristics, and the following list mentions some prominent ones: The hardware man is ironical; the boot and shoe man is a whole soled fellow; the cutlery man is keen; the flour man is well bred; the yeast man shows his raising; the dry goods man is a prints of good fellows; the grocery man "sugars" his trade; the confectionery man gives a customer taffy and is too sweet for any use; the hat man wants to be ahead; the coffin man keeps everything on the dead; tobacco man is anything you choose; the liquor man is good stuff; the steel man is high tempered; the jewelry man is ornamental; the clothing man wares well; the paper man is stationery; the music man takes notes; the cordage man knows the ropes; the queensware man is not ungrateful; the toy man is a regular plaything; the oil man is a slick one; the blacking man is a man of polish; the pork man is hoggish; the wall paper man is stuck up; the photographic supply man is a light one, but keeps dark about his wares, and every man in the gang is a genius. They talk a great deal, but they never give anything away. They sell it, because that's what they are on the road for.

DRY PLATES.

BY GEO. CHANDLER.

IN introducing dry plates, select a good plate and simple and harmonious series of formulæ, and stick to them and work out your own salvation.

Avoid distracting "dodges" and experimental developers, but reduce the whole business to its lowest terms, and your results, after the first difficulties are overcome, will equal a fine wet plate.

Then, and only then, return the faithful nitrate bath, and dispense with that relic of barbarism, the headrest, and bid adieu to the cast iron expressions your devoted customers have been accepting as "likenesses."

CLIPPINGS.—AND OTHERWISE.

—POPULAR. Morgan's Lilac Brilliant Albumen Paper.

—W. H. STAUFFER, of Asbury Park, N. J., remembers us by an occasional view made along the Jersey coast.

—THE Bargain List of this month contains some additional supplies such as we are not often privileged to offer. See page II.

—“ON to Milwaukee,” in August. Not too soon to commence preparations. The Convention this year promises well. Remember that our Western craftsmen do nothing by halves.

—PYRO-GALLOL is then ame of a new developer for dry plates. It is put up in 8 ounce bottles—price \$1.00. It can be bought of Thos. H. McCollin, Sole Trade Agent, 635 Arch street, Phila.

—The June number of this Journal will be handsomely illustrated by Geo. M. Bretz, Esq., of Pottsville, Penna., whose reputation for photographs of artistic merit has already been well established.

—MESSRS. Yarrington & Rappertie, of Williamsport, Pa., have sent us some fine specimens of their work. They have fitted up an attractive gallery, and the public appreciate their efforts in securing handsome accessories.

—A PLAQUE Outfit and License can be ordered from us and furnished with other goods. Price \$25.00—the same as if furnished from the Patentee.

—WRITE to No. 635 Arch street, Philadelphia, for "*The American Journal of Photography.*" Illustrated in March, June, September and December. Is published monthly. Post paid 50 cents per year.

—ONE of our Philadelphia photographers says of Morgan's Paper:

"I have used it for over fifteen years. It requires less silver in sensitizing and less gold in toning than any other Paper. More than that, it has given me uniformly satisfactory results."

Now what paper can show a similar record?

—PROBABLY the largest frame for the display of photographs that any theatrical troupe ever travelled with, is that being used by the Daly 7-20-8 Company. It measures 5 feet 7 inches by 8 feet. holds twenty-two pictures, and cost \$400.

—WE clip from the Shenandoah (Pa.) *Saturday Evening News*, as follows:—

W. H. HOFFMAN'S GALLERY—FIFTY Beautiful Combinations and Scenic Effects. Having received new and elegant scenery, I am now prepared to give my patrons the finest styles of Photographs that can be had in the country.

After supplying this gallery with new and popular accessories, we congratulate Mr. Hoffman upon his enterprise in advertising. Such men deserve success. We recommend a liberal use of printer's ink.

—THE photographers of Columbus, Ohio, deserve much credit for the elegant manner in which they have fitted up their galleries during the last year. No other city in the country shows as much progress in fine art as the Ohio capital city. We would make special mention of Mr. L. M. Baker, Mr. G. C. Urlin and Mr. J. M. Elliott, each of whom has remodelled and repainted his gallery in the most exquisite manner, sparing neither time nor money in making it as complete and attractive as any one in this country. Success to them.

Water Color and India Ink Work Done for the Trade.

We have lately completed arrangements for finishing all sizes of prints in Water Color, India Ink or Crayon. Pictures of children and groups in the smaller sizes have a special beauty when worked in Water Colors.

Display Albums

For specimens, are now to be seen in many of our first-class galleries. They hold Cards, Cabinets, Panels and 7½ by 13. Prices \$3.50 and \$5.00. Every gallery should have one.

Ferotype Plates.

Send in your orders. We can supply you anywhere from 25 to 100 boxes, in an hour's notice. Jobbers supplied.

View Albums

Are in special favor with all who make fine landscape work. Specimen prints from choice negatives are preserved in these Albums from soiling. The leaves for mounting on, are heavy fine card board, leaving a broad margin for each print. Every one has stamped on it in large gilt letters, "View Album."

Price, 4x 5 Views,	\$1.10
" 5x 8 "	1.30
" 8x10 "	2.40

OSBORNE'S

Picturesque Foreground Negatives.

Photographers are enabled by these Negatives to produce elaborate and beautiful scenic effects without the use of heavy and expensive studio accessories.

THE LATEST.

Photographers have long desired the means of printing in a manner a vignette picture which will give the photograph the appearance of having been worked by an artist in India ink or crayon. No. 17 Osborne's Foreground Negative is designed for this purpose. Send for sample.

All Supply Houses keep them.
1-84.

Ye Monthlie Bulletin
OF
L. W. SEAVEY,
Hys Workshop,
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1883.

Every possessor of our Baltimore Conservatory Background should have the new Conservatory Set Piece No. 551.

It can be used on either side of, or behind the subject, or for extending the background when making groups.

BRIEFS.

Seavey's Plaques can be "printed in" for borders on Clench's Patent Plaque Mounts.

New sample prints of a few fine Curtains, Table Covers, and Druggets, sent on application.

Selections from our late importations of richly carved furniture will enhance the artistic value of your photos.

Many backgrounds ordered for Christmas work we failed to supply on time, rush too great. We need from one to six weeks to fill orders according to season.

Many accessories can be supplied promptly, as we have a variety in stock.

We shall introduce shortly a new idea in Posing Chair, an adaption from the studios of Europe.

Seavey's Studio will undertake to furnish all kinds of material that tends to enhance the artistic side of photography.

Mem. Duryea, of Sixth Avenue exhibits a charming photo—pretty girl—"printed in" fan.

I-84.

May Bargain List.

ACCESSORIES:—

1 Background, Seavey's Snow Scene, 10 feet wide, 9 feet high, cost \$27.00.	\$15.00
1 Background, 8 x 10, Meadows and Sunflowers, new	15.00
1 Background, Interior, new, Panel Design, 7 feet wide, 8 feet high. Regular price, \$14.00	10.00
1 Combination of a Writing Desk, Upright Piano, Parlor Organ and Fire-Place. Complete. New, never unpacked; owner having no use for it. Boxing, \$1.50 additional	15.00
1 Cross Baby Chair, good as new	5.00

BURNISHERS:—

1 6 inch Eureka Burnisher, good as new	11.00
1 6 inch Weston Burnisher, good as new	12.00

CAMERAS:—

1 24x24 Camera Box and Holder	25.00
1 11x14 A. O. Co. Camera Box, good as new	25.00
1 8x10 Camera Box, A. O. C. Cincinnati Gem, new, with Brass Plate for $\frac{1}{4}$ Ferro Lenses. Bonanza Holder	25.00

CARD STOCK:—

45,000 No. 42 Cabinets, job lot	5.00
7,000 Card Mounts	2.50

LENSSES:—

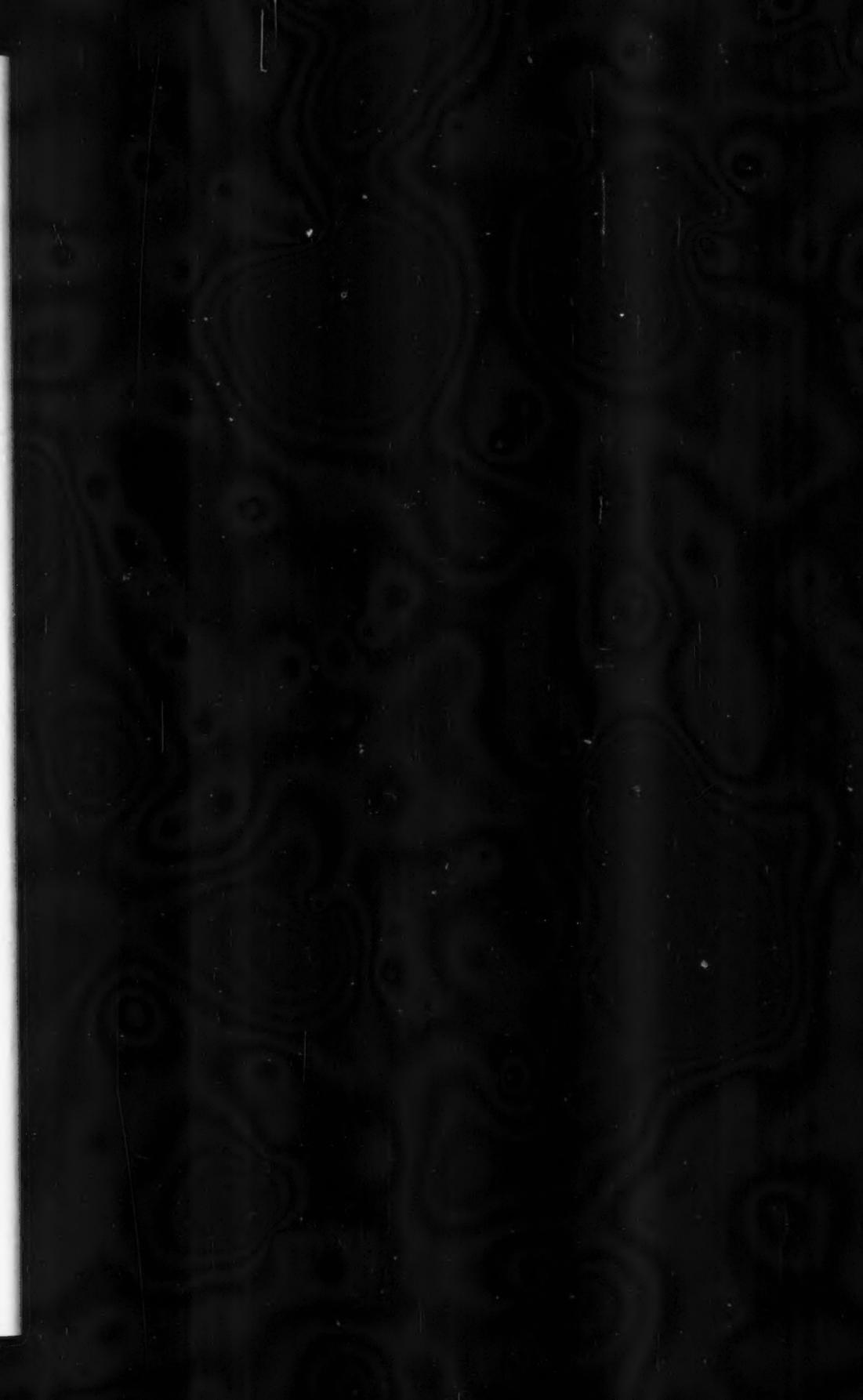
1 A. Dallmyer Portrait Lens Cabinet, with Rack and Pinion movement, cost \$104.00. This Splendid Lens is a bargain	60.00
1 13x16 Harrison Globe Lens W	20.00
1 10x12 Ross Portrait Lens	20.00
1 $\frac{1}{4}$ size Rapid Baby Lens	18.00
1 4-4 Darlot Portrait Lens	15.00
1 4x4 German Portrait Lens	10.00
1 4x4 Harrison Portrait Lens	10.00
1 Set (4) $\frac{1}{4}$ size Darlot Gem Lenses with Brass plate on Front-board . .	10.00
1 $\frac{1}{4}$ size imitation Dallmyer lens,	8.00
1 4-9 size Darlot Lenses	5.20
1 4x5 size Waterbury Lens	2.50

PRINTING FRAMES:—

6 4 x 7 Printing Frames40
1 6 $\frac{1}{2}$ x 8 $\frac{1}{2}$ Deep Printing Frame60
1 10x10 Deep Printing Frame75
1 7x10 Hard Rubber Bath covered	3.50

PAPER:—

5 Reams N. P. A. Brilliant 2d choice @	20.00
3 Reams J. & S. trade mark, Brilliant Pink	25.00
1 Ream Morgan's "Second" Brilliant Pink; perfect, but not fresh. @	22.00
4 Reams Morgan's Brilliant Imperfect Pink and Pearl. @	16.00





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Carbutt's Multum in Parvo Dry Plate Lantern, Carbutt's Keystone Dry Plates, Ruby Paper and Varnish, for Sale by all Dealers.

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4 $\frac{1}{4}$ x 5 $\frac{1}{2}$ "	1 00	11x14 "	6 80
4 $\frac{1}{4}$ x 6 $\frac{1}{2}$ "	1 25	14x17 "	10 00
5 x 7 "	1 68	17x20 "	16 00
5 x 8 "	1 80	18x22 "	18 00
6 $\frac{1}{2}$ x 8 $\frac{1}{2}$ "	2 40	20x24 "	22 50
7 x 9 "	3 00		

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AND

American Photographer.

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PROSPECTUS FOR 1883.

The Photographic Times and American Photographer is now conceded to be the most valuable photographic journal in this country. Its circulation both at home and abroad among the professional and the amateur, is sure to be larger this year than any other photographic journal in the world. Mr. J. Traill Taylor will continue in the editorship, which is a guarantee of the high standard that will be maintained. The leading minds in the literature of photographic art are classed among its contributors. It contains the latest news, hints for practice, and its articles are full of original, interesting and valuable matter. Advertisements of parties desiring situations are inserted free. Rates for display advertisements or special notices sent on application.

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A COMPLETE PHOTOGRAPHIC OUTFIT.
LIGHT AND DURABLE.



GRANDPA SITTING FOR HIS PICTURE.

WE have in stock outfits for Amateur and Professional Photographers, and offer them at the following low prices:

No. 610.	Is a 4x5 Camera Box, with double dry-plate holder, Tripod, Achromatic Lens and a carrying case.	\$10 00
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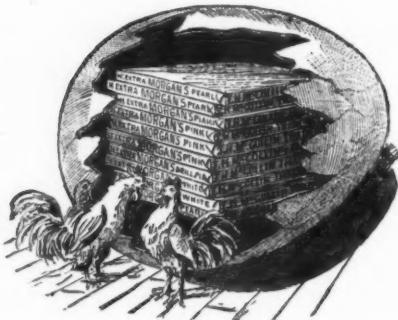
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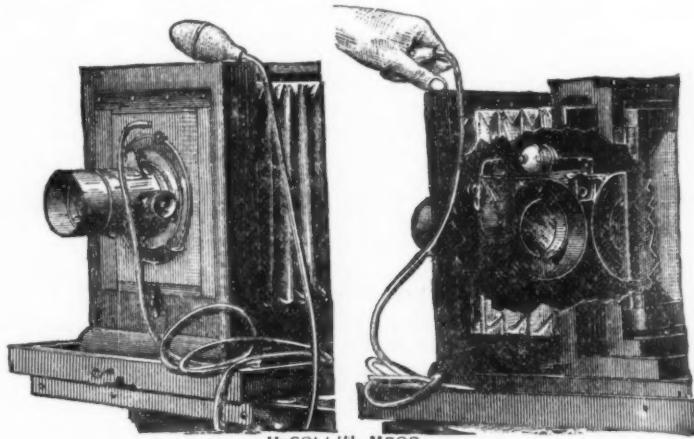
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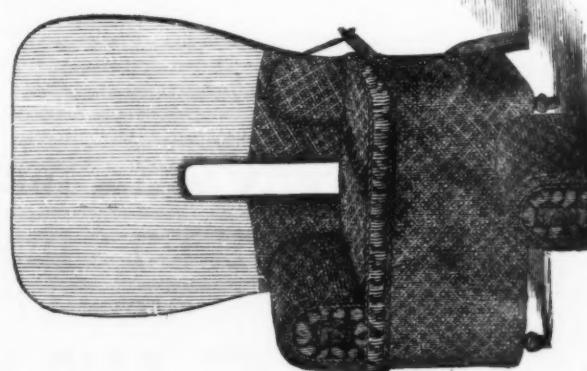
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